ANTHONY REVEAUX

S A R A K A T H R Y N A R L E D G E Intv: Pasadena, CA 8/11/77

re: Manvell; Experiment in the Film
That has the most inspiring writeup I have ever gotten.

The Arizona Quarterly vol. 3 Summer 1947, No. 2 : The University of ARizona, Tuscon. The editor asked me to; I started talking about film. There was still no film field or film shown at that time. I was there for a whole year 1944-45.

I talked a couple of times on the air, as part of my job as an art professor. While I was there, a firend cmae out from NY, a painter friend and she said; "There;s a girl in NY who's doing the same thing. " I said , No she isn't, she's making donumentary films, she's making story pictures. One thing I know, I only know one person who was doing that, and that was Whitney here. Both of the Whitney boys lived here in Pasadena. They are the only people I know who are doing the smae thing. So she said;"Don't be stupid. Maya Deren is making films. I played in one of her films. Buffy Johnson, the painter. So she gave me her address and I wrote Maya Deren if she had some films available for rental taht I would like to rent them to show at the University of Arizona. So she wrote back very happily they would be $15.00. She had her own distribution...she was a remarkable woman, she had a real outfit going, you know. So, the Art, English and Anthropology Depts. anted up $5.00 apiece, and we put on a show of her films which the students were quite interested in.

~~When~~ my friend later to be my husband ~~came back from the Army, he was a Signal Corps cameraman,~~ and shot this first picture. The first half of it was shot in 1941. The last half of it he was photographing Arizona for a book and Don S~~a~~ones (?) who for years was a film editor and got a byline in the early days of T.V. editing was the other cameraman who did most of the last half of the picture when I was ready to drop a baby

at any minute! So that was in 1946. And that was INTROSPECTION. That film was shown after Frank Stauffacher showed it, (MAY 2, 1947 it was shown all over through Amos Vogel's Cinema 16, showed it for years. I just found out that it showed three times in the San Francisco Museum, because I was present at the premiere there and then there was another showing . I got so upset at the premiere, because I was a painter and not used to people clapping in a loud fashion and gathering around to hear my words of wisdom, and I got sicker; diarrhea and vomiting I was hardly able to get out of bed the next day after the premiere of my picture. So I decided not to go to any more showings. But I've gotten older, so it doesn't bother me any more.

Grove Press had the film, but threw it out last year, becasue it hadn't been rented . When I had the showing here at the Pasadena Filmforum in November, Bill Moritz was there, and he said "I have seen your film many times. I rented it for my classes to show them what I think is one of the best conceptual dance films." I have two films, INTROSPECTION which was the first one and a totally different film called WHAT IS A MAN? and that is still in my possession here. But the master was thrown away by the company so this is a print of a print, and I was very happy about the color in the original print. But the print of the print is not so good. Bill has talked about cutting some of the EXTRA footage and making a good film out of it. Meantime I'm holding it here. I only have one print of it. But I have a script here...this script received Maya Deren's/Film Foundation Creative scritp prize. That was the first year she offered it. The prize consisted of nothing but a letter from the Film Foundation to the effect that I had won it. They didn;t have any money. That was in 1956 I believe. Score by Bill Ericson, a jazz player. I think the script is better than how the film ~~turned~~ WORKED out.

((script = repro of Cranach's Adam & Eve; BUddhist wheel of life; nude male & female figures stand motionless side by side; ...))

In photograohing the first photographs of my INTROSPECTION, and just at that time after I had started INTROSPECTION a friend of mine said; "I know two guys who are doing the same thing you are." I said; Oh yeah? For years I talked about this and noone could even understand what I was talking about. So I was just sure that they were weren't doing it, you know? So she said; I'll drive you up to meet 'em" So this is James & John Whitney. We talked for eight hours because neither of us knew anybpdy who knew was doing anything in that field. John had done a small film in Paris, had just returned and working on another film. I believ this was in 1941...I was covering the lights with the big sheets of gelatine. John said; "Why do that?"They were also using gelatine separately, they picked up the idea "why don;t you use the sample booklets? and they jsut fit over a lens/ So with that idea in mind, I proceeded to do that in the picture.

We sometimes had five people around the Cine Special; one guy holding the gels, another checking for fade-in, another guy focussing, and so forth and so-on. So, it was kind of a cluster of people.

In order to do what I wanted to do I had to make many technical experiments. I worked for two years to get the Cine Special, Then I heard of a guy who was in Hollywood and advised Hollywood on Kodachrome which was the film that we used in those days, in fact, I believe the only color film available in 16mm then. So this man's name was, I recollect, was Mitchell. So he was kind enough to give me some of his time. I asked, before we shoot, what I want to know, can we get seven exposures on the film Kodachrome if I use a black-background? He said; "I just don;t have any idea. I don't know how many exposures you can get on Kodachrome,

or if you can get a double-exposure on Kodachrome at all." Then I asked him how we should expose for these gels. So he said; "You'll just have to try. I don't have any idea about that either." So we went out and we shot at CalTech's football field. So the custodian just turned on all the football lights, and we set up our little lights that a bpyfriend had made out of plumbing piped. And every time we worked, we turned on all those football lights! Just as we got underway, working, the Japanese bombed Pearl Harbor. On the west coast here, we expected to be bombed; we thought CalTech was a good target, so I didn't dare turn on football lights on any more everybody was blacking out all over this area. So then somehow I got a hold of Lester ~~Hartman~~ HORTON who was a dance teacher in Hollywood his Lester ~~Hartman~~ HORTON dancres were in lotsof movies and he was a very artistic and tender-heartred man, and said that on Sundays, when he wasn't using his studio I could use his studio to shoot INTROSPECTION in. So we blacked out the whole studio as far as we were able. So we would go up at 7 at night and work til 12 or 1. And we had a Lester ~~Hartman~~ HORTON dancer to work with us.

My husband-to-be became a fine cameraman but he didn't know how to work a Cine Special so Ihad to teach him. I don't know how to work a camera to this day, but I had a direction book...But he was a very smart man, and he learned fast, and he never made the same mistake twice. The war had broken out while we were still shooting. He decided, being a smart man he wasn't going to sit around until he was drafted and be in the infantry. He was going to volunteer as a cameraman in the signal corps. So, he asked me for a letter. So I wrote Acme Production Co. across the top which I made up on the spur of the moment and wrote that he was an adaptable cameraman and had fulfilled all pf my requirements....later we married.

Then I met Francis Lee in San Antonio, because he was in the Signal Corps outfit with Clydde. And he showed us this 'melted marshmallow' with colors on it that he had made. Then I started to work in the Army map service in San Antonio where I was living with my husband; but films were out...George Harm(?) .
Then, I taught at the University of Oklahoma, came back here To be with my family , after my husband went overseas and then when the war was over and cameramen were available again.
The Early sixites; I was in a mental hospital then for a year by a clerical error, at Napa, . I was in New York only one summer and then in Philadelphia for almost a whole year studying at the Barnes Foundation. I was committed to Napa four times and once down here I was committed to Mtropolitan. I wrote up the story of that first hospitalization which Terry Cannon printed in his alternative newspaper here.

In INTROSPECTION they're putting on a dance program with dance and films and so taht will be in Nov. I think if something has any validity, it isn;t like an advertisement that you read through...it should have some kind of interest that continues. So I feeel, tahat INTROSPECTION does have that kind of interest in it.
(Before you made INTROPSECTION, did you go to the movies much?)
No,,,I went to see Greta Garbo and Claudette Colbert and the Thin Man serees but there has never been any connection in my mind bewteen Hollywood fimm and the work taht I wanted to do. I had this I used to have afeer .- I saw that Wilfred IS CLavilux a t the Playhouse here and he was not, in my opinion an artist! His colors were frightful. He was a good engineer and he knew how to make a Clavilux. So I got real excited about it. But I didnt hve any $3,000. to buy one, and I don't think he had any for sale anyhow and so I started to dream; and I was

still in High School. And I would dream of an abstract picture. It was changing its shape , third-dimensional color form and that bore no relation to anything you could animate. I mean, you would die trying to animate a third-dimensional ~~color~~ picture. There's so much work involved just doing a flat one. It wouldn't work out, so I made a picture which I looked for. Using these elements that I had dreamed about a film in a little oil painting.

But in '36 I bought a Bell & Howell camera and I was married for the first time that year and we went to a White River Apache dance hwere there were few white people who knew about it. We took our camera and shot lots of color footage of the Indian dances and I threw that away. I'm sorry that I did; it may not have been what I was wanting to do, you understand but it had historical interest to it. I was not interested in documentary, I was hoping somehow by some miracle that something else would happen in that film didn't happen.

And then I made an abstract picture while I was still married to that husband ...'37 - '38...I was married twice...I made a frame-size frame for it like a Disney cel with a figure standing in the center of it; divided into four triangles a different color for each ...well, I made about five frames and lost interest in the whole thing when I saw how hard it was gonna be to animate! I was interested from Painting because I believed that painting was going to go out as archaic and film was going to come in and I wnated to make sure that film had the same tremendous asthetic impact that great painting s have and this is what I wanted to see. I hadn't seen any other films... this came out of my own head. I'm not influenced, I'm an original person. I am influenced, but I mean I don't have to depend upon what somebody else has done for my work and when I first started to work on introspection I was going to call it "Phantasmagoria"

Then FANTASIA came out, and I was furious because I could no longer call my picture PHANTASMAGORIA becasue I didn't want to have anyx association with Disney. When I was an art teacher, I taught for two yrs, and collected enough money to get my Ciné Special, ,,and I belonged to this teachers' association, and they took us to the Disney studios and they ~~hm~~ showed us the layouts for the "Rite of Spring" sequence. Thesd layotts were beautiful, three-dimensional forms and they were beautifully done and they had impact on the screeh. But then they flattened it out and'cutified'it;

I knew some artists I had gone to school with but they had no concept of what I was talking about; I had ~~them~~ To tell ~~me~~ THEM ~~that~~ many times, when I woudl talk about the idea of getting time into paintings. By that time, the premiere of my film was up in San Francisco, not down here where my friends were. It was shown here at the ~~Pelham~~ BALLARD Film Society. They saw INTROSPECTION but I wasn't down here, I was dewe up there so I didn;t have much contact. The San Francisco audience was crazy about the picture and I had no philosophical basis for INTROPSECTION or psychological basis or surrealist basis or anything like thext ; its just something I did. And this professor from Stanford came up to me at the intermission and said; "You must be interested in Hindu philosophy.There were three heads..." and I was just amaxed. I didn;t have anything like that in my mind, I just thought it would be visually interesting to have three heads all turning. That was something that struck me as being significant. (Deren's Study, Tally Beatty...) That was entirely different. Her work was quite original. I don;t think I had any influence over her at all. I know she didn;t have any over me. But we were friendly. We didn't know each other very wekk. But when she came out onx the west coast, and I wrote her a letter telling her I was living...this was afetr '56...in Bolinas there in hte wilderness/on the beach and told her if she wanted to rest up for a week to

come on out. I never heard from her. Later, I found out that was about the time she died. We were doing totally different things. She was an antrhppologist, a dancer, she had a background for that kind of work, and that was the kind of work she did. I was a painter, interested in the visual, and not interested in the psychological, so I think we would have been friendly if we had been in the smae location, which we never were. At least I feel friendly feelings towards her.

Hollywood
(excerpt from the ~~Arizona~~ Quarterly: vol. 3, Spring, 1948 No. 3 pg. 278-292; has stills from INTROSPECTION)

James Broughton...I remember when he first made MOTHERS DAY, we were at the Art in Cinema Series together I believe it was, and I asked him, I liked him, I thought he was a very brilliant man, ~~and-he~~ and asked him; 'What is your new picture going to be about? and he said; ~~Whenh~~ "Love!"

That was another film plan Imade was to make a true erotic picture ~~n~~ in '58. Now in '58 when I shot WHAT IS A MAN? I had a couple of nudes in the picture. I hired models; I had a lot of volunteers but they were young people and I said you won't be abpe to get a job teaching if you act in this film in the nude, which was true in those days. Then, it turned out that Eastman would not process this film which you had paid to have processed when you buy the film, if it has nudes in it that show a nipple or hair. That was the way it was. Now I was going to have these ttwo nudes like this; I was going to have a sereis of the Adams & Eves modern couple. But, she's got hair, and nipples, I couldn't find a model that the didn't have 'em!

The credits in ~~INTROSPECTION~~ What Is A Man? are people just walking playing musical chairs. Myself, Ralph Luce, who did an early experimental film...shot it for a fellow...~~Phil~~ THELL Proctor, he drove me around and made the film possible.

(her Slides): (When did you make your first slides?)
It was after '46 or ealry '47 when I was living in Richmond; I lived there for three years, I lived in a Govt. housing project. I showed the slides to a lot of friends but I hadnever showed them to the public until Terry Cannon agreed to show them. I bought my own slide projector, the kind they used in the schools in the forties.

In WHAT IS A MAN? I used three cameras for the identical movement; but they do not all work at the same speed, even though they may say 24 fps. It didn;t turn out too well . So my picture fell down in my eyes.

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(from next cassette:)

My first husband, Jack McDonough, made an animation stand for me and I made another animation, it was on black construction paper done with red and turqouise blue chalk and ellipses of blue and structural lines of red in it and I guess I made about five of them and pooped out. I was in Las Vegas getting a divorce at the time and its 120 in the shade, and I was madly in love with somebody. Life takes up a lot of time from an artist who gets involved in it and I've been very involved with living in my life. I don't really regret it as an old woman, but I would have done a lot more art work if I had done a lot less living..And a woman's life when her husband is poor...its all very good to have women's rights and everything but if you don't cook and clean house what will it all come to?
Your husband's working, to make a livign for the house. Well, I neglected my housework, that was my answer. I do to this day. I just kind of went on strike. But I felt guilty becasue I just wasn;t doing my share. But I'd rather feel a little guilty than to get involved with housework. So, that was my contribution to women's lib. ~~Right now~~

is preparing a film of

Right now another thing I'm doing, I ~~wrote up~~ my hospital experience. I have a lot of notes that I took while I was in the hospital; some poetry that I wrote, and that sort of thing and I have been thinking of writing up some of the bizzarre psychic occurrances taht occurred to me. Primary ~~to~~ before and after a psychotic episode. It wouldn't be the same thing, you understand, as a psychotic episode but ...as Dr. Moss said; when you ~~have a psychic~~ are in an altered state of consciousness when you have a psychic thing occur to you. I would guess when you have a psychotic episode your also in an altered state of consciousness, from your normal thinking. I asked her if there were any correlation between mental illness and psychic ability and she said; there have been no studies in that field, but in her opinion there would be a connection between the two.

So I thought I would write down some of these weird things; and because in my opinion, what we call a realistic person is missing so much of what life is really like.

I cmae down here from Bolinas because I was lonely way out in the wilderness and I loved it...beautiful sky, lovely sound of the ocean...so I decided to come down here, because I thought these psychic occurrances would not happen in Pasadena. I had originally lived here; this was my family home. My father built it 53 years ago. And Pasadena is such a conventional, matter-of-fact practical kind of little town, and I felt that you become more sensitive out inthe wilderness to those kind of happenings. That if I came in here I could become desensitized adn they wouldn't happen. Well, in the 12 or 14 years I have been down here I had one breakdown for two weeks, but I didn;t have any psychic occurrance connected with it. Then recently a few months ago I had one peculiar little thing happen; and that has been all and I've been in good health down here.I've been on tranquilizers, but I'm coming off them. Because you WORK AS ~~can't be~~ an artist while

you're heavily tranquilized because it affects your emotions. If your a classical artist and work from the intellect, you might be able to do a pretty good job, But when you work from feelings and unconcscious and that sort of thing your tranquilizers sits on that, and prevents it from happening. I was in Napa for a total of about two years. When I came out I was just not in shape to do anything. I made WHAT IS A MAN? nine months after being in the hospital. I wouldn't have been able to do it of it weren;t for ~~Phil~~ THELL Proctor driving me everywhere, doing all the practical end of it for me.

Send me copy of this material to look it over before using it.

(What year did you teach this course at CCAC?)

Well, it was before '56, and after '49; I worked at Campus Bookstore in 1956 and collected disability insurance from that job...so it must have been '55... it was before '54...between '50 and '54. The course was Color and Design. They all made slides. I thought I was trying to stimulate their imaginatoin, because a young art student has no imagination. They think they're an artist if they can copy a picture off a magazine. So I was trying to cut them loose from all they thought they could do and give them something where they could get color and form. We had a projector, and showed 'em on the screen and the reults were thrilling. Its not hard to do a good abstract stage-lighting gelatine slide in my opinion if you're at all artistic. They cut things up, into squares, and circles. Placed 'em over each other, sandwhiched them together between a couple of pieces of glass. I was fired at the end of the year for because they didn;t like my work...it was too radical. One girl said she thought I was fired because I for being a communist. I never said a political word on the job in my life, I had too much brains for that. But, I don't know what I was fired for. In a teaching job, I never worked over a year. I could have worked forever at the University of Arizona. The director, Pete Anderson, thought I was terriffic, in bringing in experimeental films. He went on to be director of the Otis Art Institute, now retired.

A R L E D G E Cinematheque, SF 2/9/78

INTROSPECTION:

The three heads posed by John Baxter who was a well-known sculptor in the Bay Area and the optical printing in the last half was done by James Whitney and James Mitchell danced in the first half, which was made in '41. You may have seen him in TURNING POINT because he played the part of Michael. Don Sykes and CLyde Smith were cameramen. Smith was cameraman in the first half and Sykes in the last half. Don Littlepage did the lights and general work. If you understand the conditions under which we worked in the 1930's and the 1940's, there were no film classes in any university whatspever, there was no film field. Some individuals apart from each other went to work with film as some kind of an art medium. Some of us from painting and some from poetry, dance, and so-on. I got interested in adding time to painting, and about 1927 I saw a light-organ performance of Wilfred's at the Pasadena playhouse and I saw what could be done if you had the change of shape and color and movement added to your painting, and I tried to find some way wihtout purchasing a light-organ, and it took me years to come to the point of using film for that purpose. I worked two years...

(INTRO)

I guess I shot this film for about $200. We used the Lester Horton Dance Studio in Hollywood free on Saturday nights. And then the war broke out and my cameramen went onto the army. We finfished the film in '46 after the war was over.

You might be interested in the sequence with the hands rotating around... I kept looking at hubcaps to see if in the whole world there was a hubcap without an insignia. There was, put out by Chrysler. We photographed off the hubcap. The hubcap included everything including the cameraman so he had to cover himself with black cloth with a little hole for the lens of the camera in order not to appear in the picture with the dancers

In creating film, I used my whoel self. I used my eyes, my feelings, my intuition and my critical intellect. I didn;t use just one part of me to make a film.

I tried to use my sprit to stimulate a serene yet lively attitude in the audience, the opposite of a hypnotic trance or anything like that.
The music for INTROSPECTION is the second movement of Schubert's Death of the Maiden Quartet.

WHAT IS A MAN?:

re: logo, Chameleon Films uses an archeopteryx, the first reptile bird on its way to filght. Some of the themes are: the intrusion of the artificial into natural rhythms. Another theme is the alienation of modern woman and man.
In the dance seq. we shot one dancer with three cameras simultaneously from three different positions to give three points of view with identical movements. Camreas not in synch. In spite of human folly, all is ~~serenee~~- right with the cosmos. The composer and musician is the late Bill Ericson a jazz player for many years in this area, Dixieland jazz. It was started in '57, and finished in January '58. Because it had nudes in it, we had to send it via diplomatic pouch to a film festival in Belgium. We had to pose them from the ~~side~~ back, because we couldn't show hair or nipples, because Eastman would not process the film.

INTERIOR GARDEN , IG I&II: = Slides 3¼ x 3¼

TENDER IMAGES 1977 = short film of slide sequence

Most of these slides were made in '76 and '77. But some of them were made in '47, when I first started to make slides in Richmond. Some of these have happy accidents in them, others all by my will. But thwere's kind of a combination.